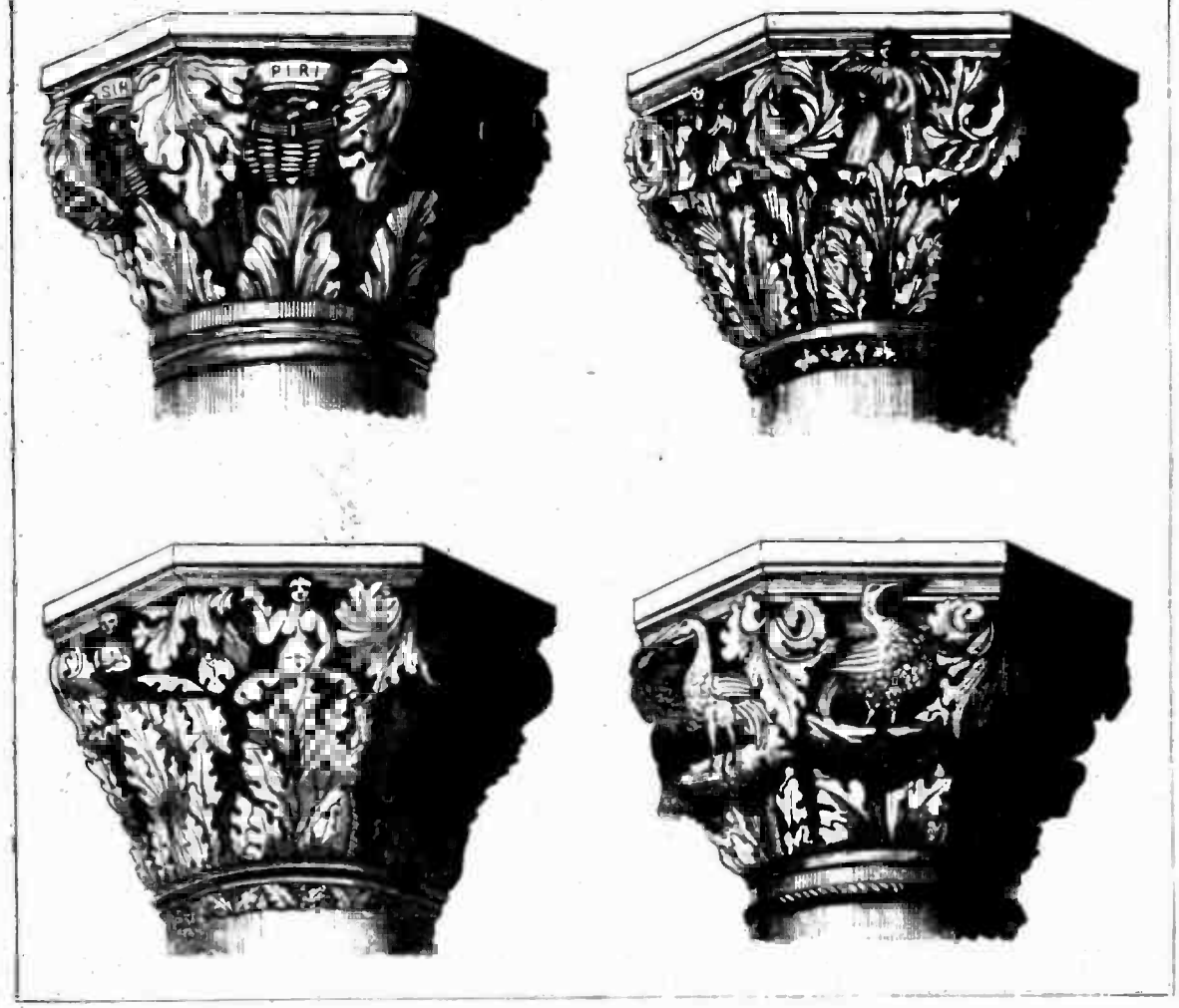
CAPITALS: DUCAL PALACE, VENICE.



The principal room of the schools is seventy-two feet in length, by thirty-six feet wide. The room is divided into two equal lengths of thirty-six feet each, by a curtain of painted cloth, woven for the purpose, and so fitted as to be drawn up when it is desirable to have the whole space thrown into one. In the end of the building next the church, light is admitted by a window, divided into twelve compartments by mullions and transoms. One side of the edifice is fitted with a range of windows, of the plain style prevalent in 14th century. On the same side there are two separate entrances, each of which consists of a doorway crowned by a Tudor arch. The roof is so constructed as to display the principal timbers.—For some time, says the *Derby Advertiser*, the gas company have been engaged in replacing the general service pipes by mains of greatly enlarged diameter in comparison with those previously laid down. To provide for the increased and still increasing consumption of gas, the company has been induced to fit up an additional gas-holder of colossal dimensions. The new holder has been fitted up on the most improved principle. The tank is ninety-three feet in diameter, and has a depth of twenty-six feet; giving a means of containing upwards of a hundred and fifty thousand cubic feet of gas additional to that which the company had previously the means of storing. The excavation and building necessary for this tank have been executed by Mr. J. Wood.

Edinburgh.—"Steeple Jack," in our last notice of him, was about to climb the spire of the General Assembly Hall on the Castle-hill at Edinburgh, by order of the Woods and Forests, for the purpose of fixing a lightning conductor. Wright, with his usual alacrity, ascended the spire after throwing a leaden ball and tackling over the summit by means of a kite. The rope to which this weight was affixed was passed through a pulley at the cap-stone, and seating himself on a narrow board, the steeple climber soon drew himself to the top, a height of nearly 240 feet. The greatest precaution was exercised by "Jack," lest the rope should sustain damage by coming in contact with the turrets and other projecting parts of the building. Having reached the summit he mounted the vane, stood upright, waved his cap, and buzzaed, with allowable self-glorification at having thus safely reached the pinnacle of his ambition; the crowd below repaying the cheer with compound interest. The lightning conductor has been fitted up, but the conducting rods have yet to be attached. "Jack" is to receive "a handsome remuneration" for the risk of his life; but the sum will not amount to a tithe of the expense which would have inevitably been incurred by the erection of extensive scaffolding, &c.

Glasgow.—The plan for the new post-office, Manhattan-buildings, has, it is said, been definitely fixed upon, although instructions have not yet been received for commencing the work. Two plans had been forwarded to Government,—one with a house for the postmaster attached, as proposed by Government: and the other without this appendage, and of a more ornate description. The latter plan has been preferred.

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These are four of the capitals which crown the shafts of the columns to the lower arcade around the ducal palace at Venice, and although there are nearly forty in number they all vary in design: they vary in size also, but the shafts average about 2 feet 4 inches in diameter: they are for the most part exquisitely carved.

J. T. W.

ARTISANS' SCHOOLS OF DESIGN.

At a time when measures are in hand for forming schools for training men engaged in the productions of manual labour and art, in order to improve the character of British manufactures and decoration, it is thought that any hint that may be offered for promoting their success will, at least, be worthy of consideration.

It will be to the interest of the patrons of these schools to encourage original design as much as possible, by bestowing some testimonial of ability or professional assistance on those students who may give proofs of it in the drawings and works emanating from them. Where a proficiency in correct drawing has been already obtained, the means of developing this originality appear to be the following: First, *Altering or improving* the manner, character, and style of a composition, figures, patterns, or whatever might be the object. For it is now supposed the draughtsman, potter, or modeller, no longer requires to imitate another artist, but to become one himself. Too much copying, or rather that servile imi-

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